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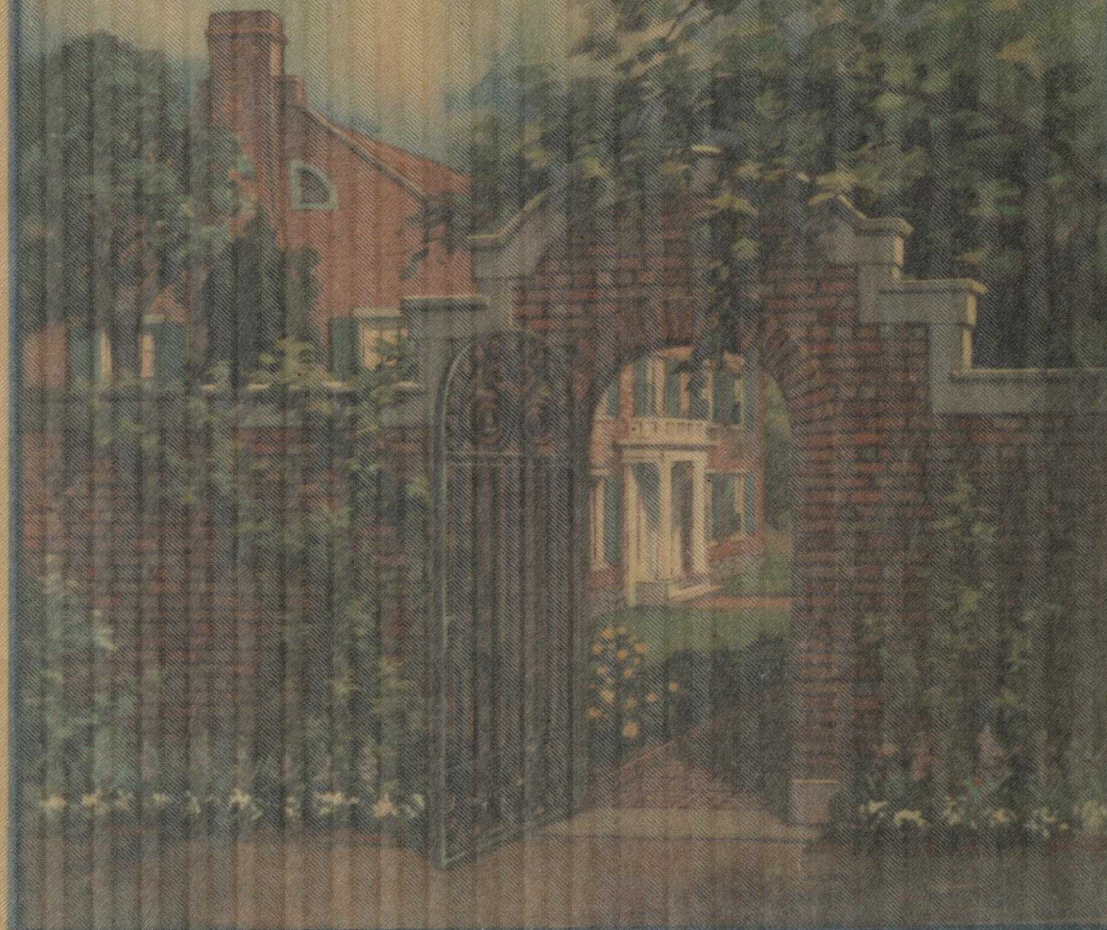
ARCHITECTVRAL COLOR PATTERNS IN KINGSPORT BRICK



AMERICAN LITHOGRAPHIC CO. N.Y.

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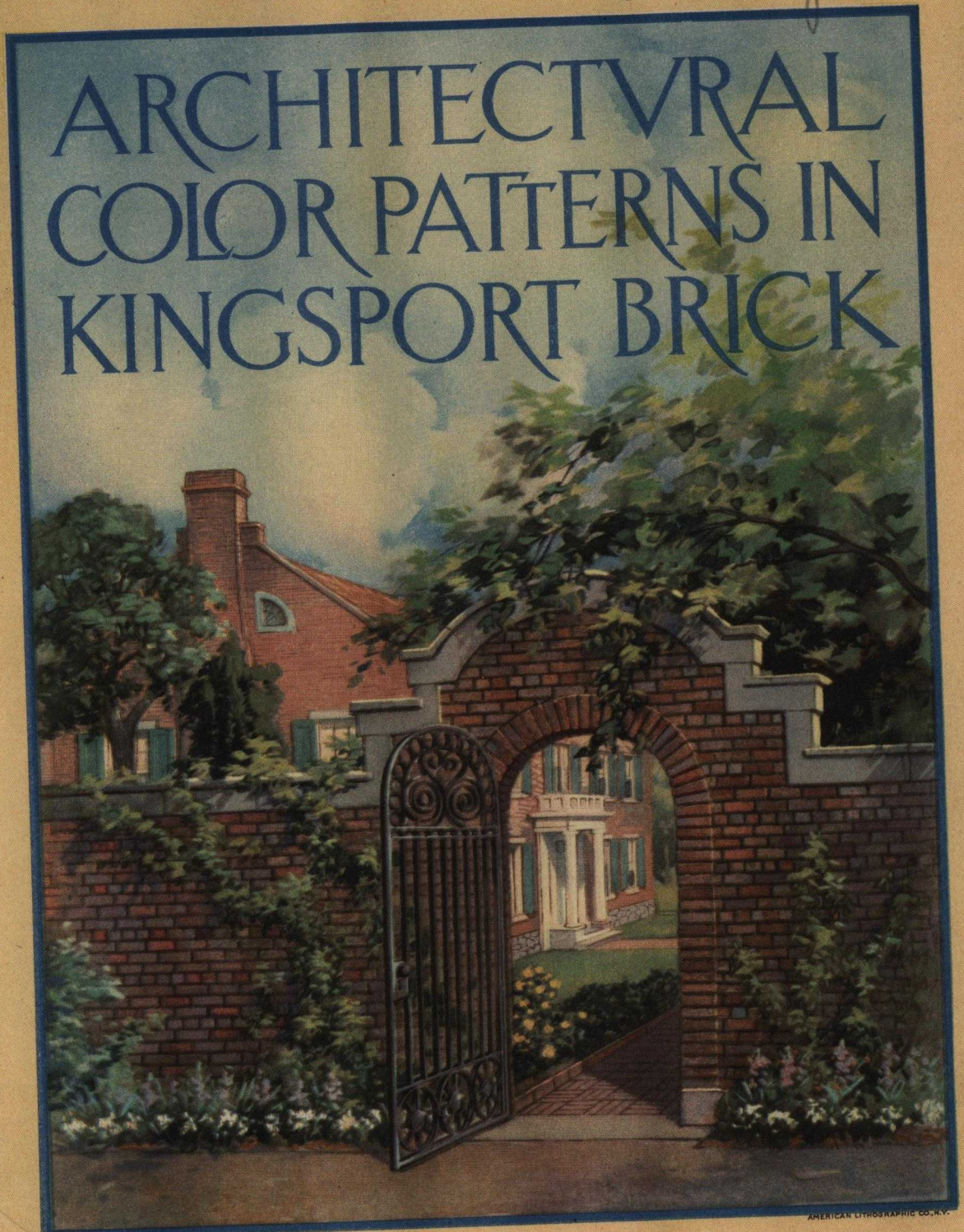
ARCHITECTVRAL COLOR PATTERNS IN KINGSPORT BRICK



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AMERICAN LITHOGRAPHIC CO., N.Y.

TD CAT 1917 Kingsport Brick...

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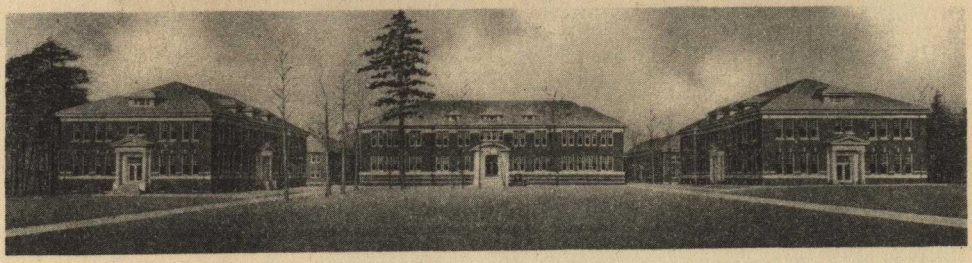
ARCHITECTVRAL COLOR PATTERNS IN KINGSPORT BRICK

The most important contribution of the present century to the development of architectural science in America is the perfecting of that branch of the ceramic art which relates to the production of the softer tones and the more beautiful color patterns in brick. Under the direction of the chemist and metallurgist brick-making has become a fine art, differing in no essential particular from the manufacture of decorative pottery.

The discovery at Kingsport, Tennessee, of an extensive deposit of ferruginous shale of exceptional ceramic quality resulted in the establishment at that point of the Kingsport Brick Corporation whose plant for the manufacture of artistic brick is one of the largest and most thoroughly appointed in the world. By virtue of the superior quality of the shale, the proximity of the plant to the coal fields and its central location in reference to the South, East, and Central West, the Kingsport Brick Corporation has been able to supply at reasonable prices a product which meets the most exacting demands of modern architecture.

The color plates presented in this booklet are merely typical of the almost infinite variety of color patterns which, under the skillful treatment of the architect, may be worked out in Kingsport Brick.



Queen's College, Charlotte, N. C.
Architects—Hook & Rogers, Charlotte, N. C.

PLATE I—KINGSPORT REDS

PLATE II—KINGSPORT VELVETONES

PLATE III—KINGSPORT TEXTURES

PLATE IV—KINGSPORT RUGS

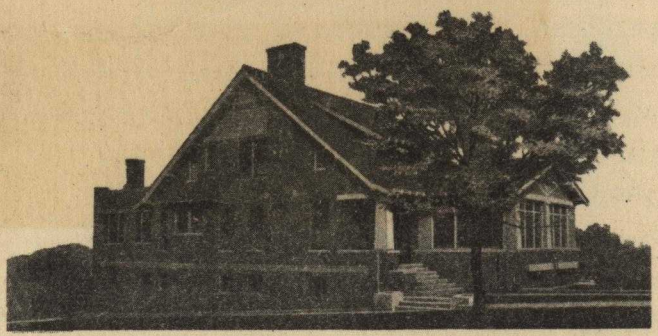
Plates I to IV inclusive, illustrate the four different methods of surface treatment of Kingsport Brick resulting in varying degrees of roughening. Each variety has its own peculiar architectural advantage. The Reds, Plate I, are available only in the colors shown in Plate VII, whereas the other three brick are available in a great variety of colors—see Plate V, page 6.

THE KINGSPORT PROCESS

The ferruginous shale of which Kingsport Artistic Brick are made possesses to a most unusual degree that property of plasticity by virtue of which it is possible to secure, through surface treatment, a diffusion of the light reflected from the surface of the brick that entirely avoids the customary harshness and flatness. Contrary to the popular impression, the roughened surface of rough textured brick is added to the product after its compression, and represents a most delicate and artful process of manufacture such as only the most uniform and plastic materials will admit. Special mechanical devices, which are covered by letters patent, are necessary for the production of the most artistic effects, and under this patent the Kingsport Brick Corporation is a duly accredited licensee.

The plates on the preceding page illustrate four different methods of surface treatment employed at Kingsport. The first presents an ordinary facing brick which we market under the name of Kingsport Reds. The second, third, and fourth show varying degrees of roughening, resulting in corresponding degrees of diffusion or softening of the light that is reflected from the surface of the brick.

In Kingsport Velvetones we present a brick that is proving most popular with the conservative builder who wishes to avoid the flatness and monotony of pressed brick without resorting to the rougher surfaces as shown in the Textures and the Rugs. The Velvetones, Textures and Rugs can be supplied in a wide variety of colors, and as each texture represents a different surface lighting the architect is able to work out almost any color pattern he may desire.



Residence of L. S. Evans, Spartanburg, S. C.
Architect—L. D. Proffitt, Spartanburg, S. C.

PLATE V

This plate illustrates the color-scale of Kingsport Brick, which runs through the more attractive shades of red, tan, maroon, old rose, brown, purple, green, bronze, gun metal and blue black. The scale applies to Kingsport Velvetones, Textures and Rugs as shown in plates II, III and IV, page four; but does not apply to our plain surfaced brick, as illustrated by plate I, page four.

We employ at the plant skilled workmen whose eyes are trained in the selection and classification of the colors and groups of colors, and we are therefore able to offer the architect a reliable service in connection with the working out of his color motif. We invite correspondence on this subject and will be glad to submit samples and supply expert suggestions if desired.

Our plant is under the direction of experienced men who have made a life study of artistic brick and brick work and who are therefore familiar with the the architectural possibilities of Kingsport Brick and the requirements of the architect. In offering their council and advice we know that we are rendering the profession a most valuable service.

THE KINGSPORT CHROMATIC SCALE

The exquisite softness of the color tones in Kingsport brick is the result of the surface roughening described on a preceding page, but the colors themselves are attained by regulation of the supply of oxygen admitted to the furnace and by manipulation of the blast, which in the Kingsport process comes directly in contact with the face of the brick.

Under these varying conditions of the blast the iron pigment of Kingsport shale assumes an almost infinite variety of colorings and gives a chromatic scale that runs through the richest and most beautiful shades. By the artful selection of color units and the appropriate use of mortar joints and bonds the architect is able to work out a great variety of wall patterns of the most exquisite color designs.

The color plate on the opposite page shows the chromatic scale of Kingsport Rug Brick. The same colors are available in Kingsport Velvetones and Textures. See page 4.

In the Kingsport process of firing the surface of each brick is fused to the point that it becomes practically impervious to water and therefore impervious to stains. The colors are imperishable, and as the vitrified surface is non-absorbent the Kingsport Brick are dry and practically indestructible.

Residence of John M. Scott,
Charlotte, N. C.
Architect—W. H. Peeps,
Charlotte, N. C.

Residence of H. J. Thurman, Greensboro, N. C.
Architect—Raleigh James Hughes, Greensboro, N. C.

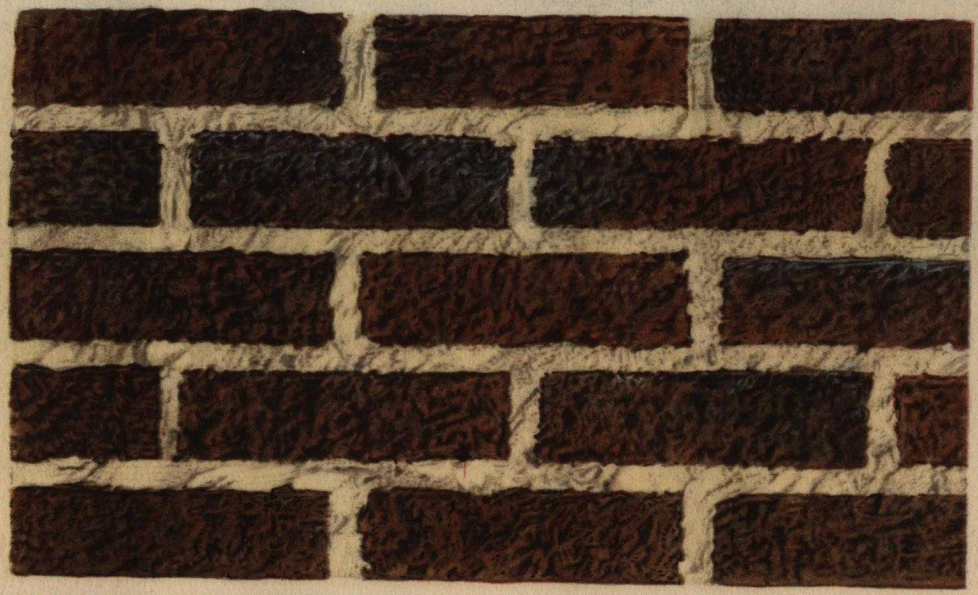


PLATE VI. Showing Kingsport Rugs in Mingled Shades with white mortar joint, cut flush, American Bond.

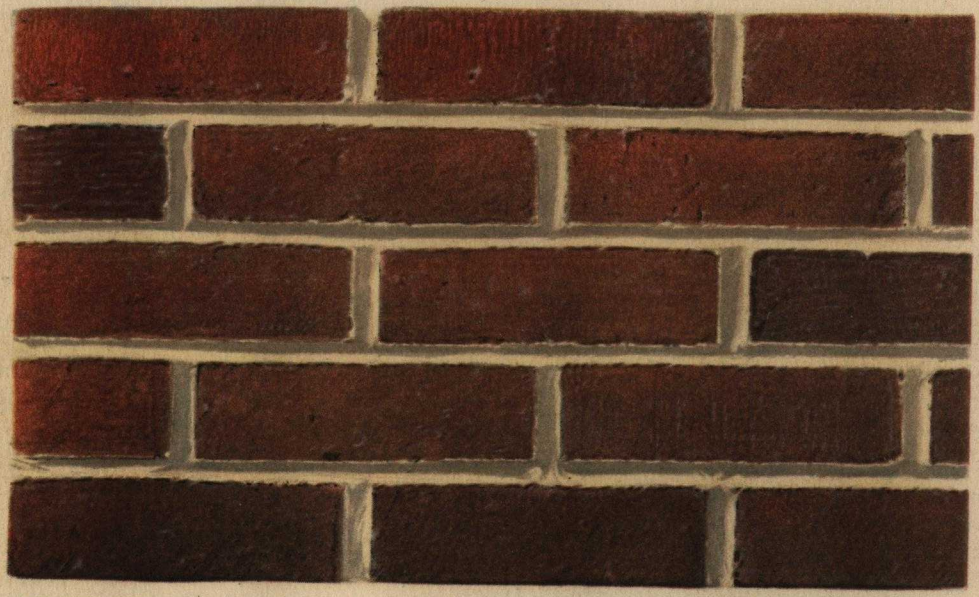


PLATE VII. Showing Kingsport Reds in American Bond with white mortar joint, tooled.

PLATE VIII. Kingsport Velvetones, Mingled Shades, with chocolate mortar joint, raked. American Bond.

PLATE IX. Showing Kingsport Textures, Mingled Shades, buff mortar joint, raked. American Bond.

COLOR HARMONY IN KINGSPORT BRICK

The remarkable adaptability of the Kingsport chromatic scale to every architectural purpose, including bungalows, residences, schools, churches, office buildings, and business edifices of every variety is due to the fact that every color of the spectrum is represented in Kingsport brick. The yellow and green are so subdued that they are detected only by the eye of the expert, for they are overpowered by the stronger and more beautiful shades of red, purple, and violet. So perfect, however, is the complement of colors that every shade of Kingsport brick finds sympathetic colors in the other shades, thus making it possible to secure a wall of exquisite harmony even when the brick are laid up in the wall indiscriminately and without special effort to produce a definite color pattern.

This peculiar property of the Kingsport chromatic scale is particularly appreciated by architects in the smaller centers who sometimes find it difficult, if not impossible, to secure expert brick masons whose appreciation of color values is sufficient to enable them to avoid harsh and incongruous effects. In this connection it is well to note that in order to secure a harmonious and pleasing color effect in the wall it is absolutely essential that every brick shall possess, in greater or less degree, the colors that are displayed by every other brick. Thus each brick must give and receive its complement of color, and all are blended into a general and sympathetic texture of richness and harmony that is strikingly suggestive of a handsome oriental rug.

MORTAR JOINTS

As the surface of the mortar may comprise one-fourth to one-seventh of the total wall area, it will readily be seen that the form, color, and width of the mortar joint are factors of prime importance in the production of the desired color scheme of the wall. If it is desired to make the color of the mortar play a prominent part in the general color scheme of the wall the architect will employ a wide joint, cut flush with the surface of the brick, as in plate VI on page eight. On the other hand, the prominence of the mortar color may be subdued, in varying degrees, by the use of a raked joint, or by a recessed joint as in plate VIII, page nine.

In general it may be said that the color, width, and form of the mortar joint are subjects that require the most careful con-

PLATE X. Showing Kingsport Rugs in Mingled Shades with chocolate mortar joint, raked, American Bond.

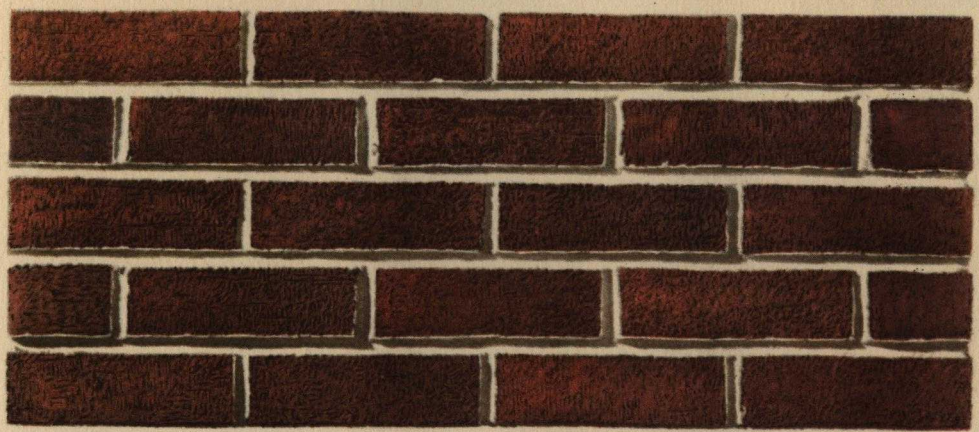


PLATE XI. Showing Kingsport Velvetones in red, with white mortar joint, raked, American Bond.

sideration of the architect, and that their effect upon the general color scheme of the wall cannot be determined with perfect accuracy until a sample section of the wall has been laid up.

The color of the mortar should, of course, be uniform and permanent, and should be sympathetic with the chromatic scale of the brick. The builder should exercise the utmost care in the selection of the ingredients of the mortar and in maintaining perfect proportions, as the slightest variations in the quantity or quality of the materials may give an entirely different color effect.